

GP6
LEVEL ON

Fundamentals of Piano Theory



NEIL A. KJOS
PIANO LIBRARY

by
KEITH SNELL & MARTHA ASHLEIGH



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PREFACE

The study of music theory is an integral part of a complete musical education. Piano students who have consistent theory instruction will retain and interpret music more easily and accurately. *Fundamentals of Piano Theory* from the **Neil A. Kjos Piano Library** provides piano students with an organized course for the study of music theory. Each volume contains essential rudiments of theory particularly relevant to the study of piano music. The appropriately graded levels present concepts in a clear, systematic manner to ensure steady and thorough progress as pianists advance in their understanding of music theory.

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Preparatory Level Review

The following two pages are a summary of the concepts and terms presented in *Fundamentals of Piano Theory: Preparatory Level*.

Note Values

Quarter Half Dotted Half Whole

Eighth 2 Eighths 4 Eighths Dotted Quarter

Rests

Quarter Half Whole Eighth

Time Signatures

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

The Grand Staff

Treble clef

Brace

Lines

Spaces

Bass clef

Bar line

Double bar line

Notes on the Staff

F G A B C D E F G A B C D E F G

MIDDLE

Intervals

Melodic Intervals

2nd 3rd 4th 5th

Harmonic Intervals

2nd 3rd 4th 5th

Signs and Terms

Dynamics: *p*, *mp*, *mf*, *f*, *cresc.* , *dim.*

Articulation: accent >, staccato , tenuto , legato

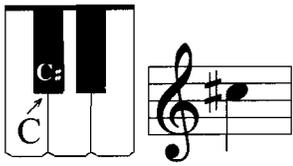
Tempo: allegro, allegretto, andante, andantino, con moto, lento, moderato, ritardando

Character/Style: cantabile, dolce

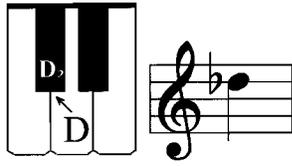
Additional Signs and Terms: D. C. al fine, Fermata , Slur , Tie , Repeat Sign

Accidentals

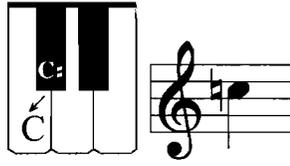
Sharp Sign



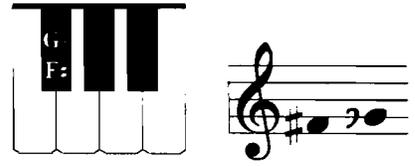
Flat Sign



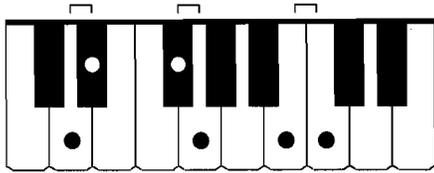
Natural Sign



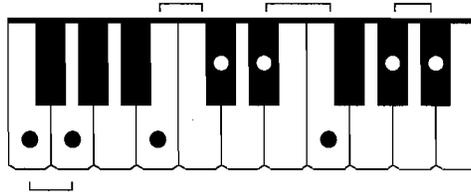
Enharmonic Notes



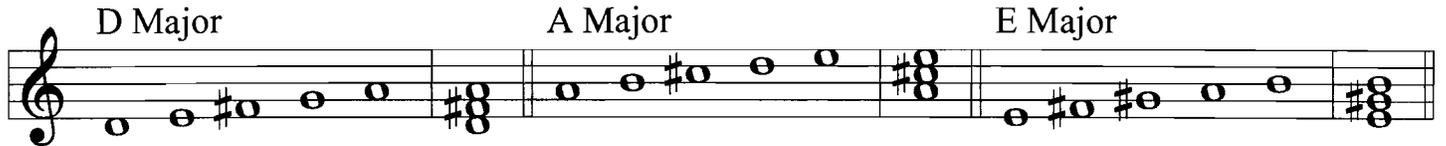
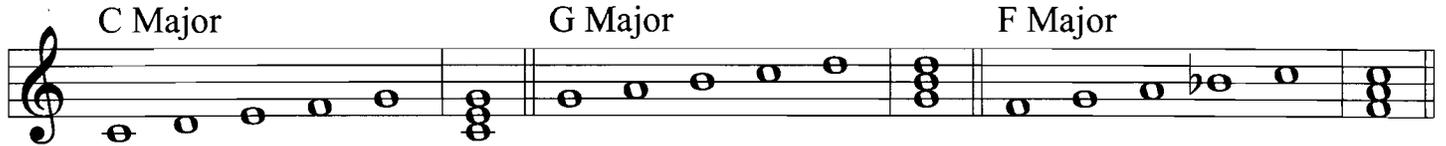
Half Steps



Whole Steps



Major 5-finger Patterns and Triads



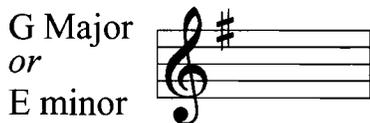
Minor 5-finger Patterns and Triads



Major Scales



Key Signatures



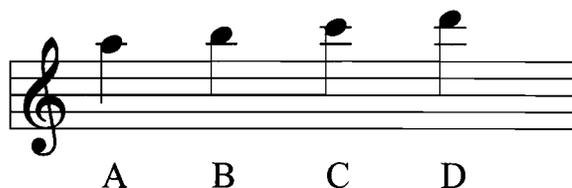
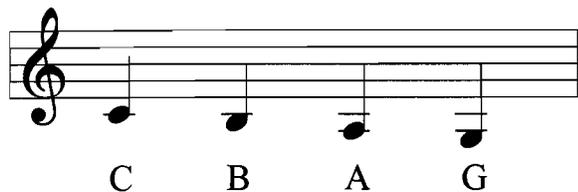
Unit 1

Note Naming

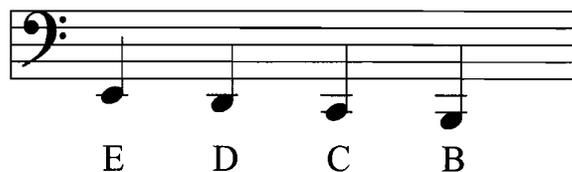
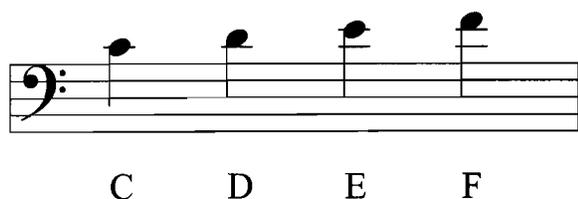
Ledger Lines

Ledger lines are short lines added above or below the staff. Ledger lines extend the range of the staff up or down.

Treble Clef Ledger Line and Space Notes



Bass Clef Ledger Line and Space Notes



1. Name these ledger line and space notes.

Naming Notes on the Grand Staff

2. Write the letter name of each note.

A grand staff consisting of two five-line staves. The top staff has a treble clef and contains notes on the first, second, and fourth lines. The bottom staff has a bass clef and contains notes on the second, third, and fifth lines. Below the staves are seven horizontal dashed lines for writing the letter names of the notes.

A grand staff consisting of two five-line staves. The top staff has a treble clef and contains notes on the second, third, and fifth lines. The bottom staff has a bass clef and contains notes on the first, second, and fourth lines. Below the staves are seven horizontal dashed lines for writing the letter names of the notes.

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Time Signatures and Rhythm

Time Signatures

The **time signature** is the two numbers written at the beginning of a piece.

- The top number tells how many beats are in each measure.
- The bottom number tells what kind of note gets one beat.

In a time signature with a **4** on the bottom, the **quarter note**  gets one beat.

2 means two beats in each measure.

4 means the quarter note gets one beat.  = 1 beat

The **half note** gets two beats.  = 2 beats

3 means three beats in each measure.

4 means the quarter note gets one beat.  = 1 beat

 = 2 beats

The **dotted half note** gets three beats.  = 3 beats

4 means four beats in each measure.

4 means the quarter note gets one beat.  = 1 beat

 = 2 beats

 = 3 beats

The **whole note** gets four beats.  = 4 beats

C is another way to write the time signature $\frac{4}{4}$. It is called **common time**.

Rest Signs

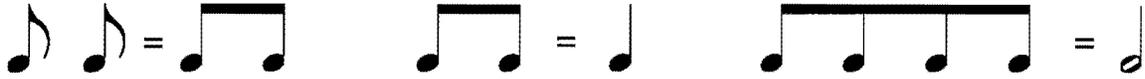
Rest signs are used in music for **silence**. These notes have rest signs of the same value.

Quarter Note 	Half Note 	Whole Note 	Eighth Note 
Quarter Rest 	Half Rest 	Whole Rest 	Eighth Rest 
		(whole measure rest)	

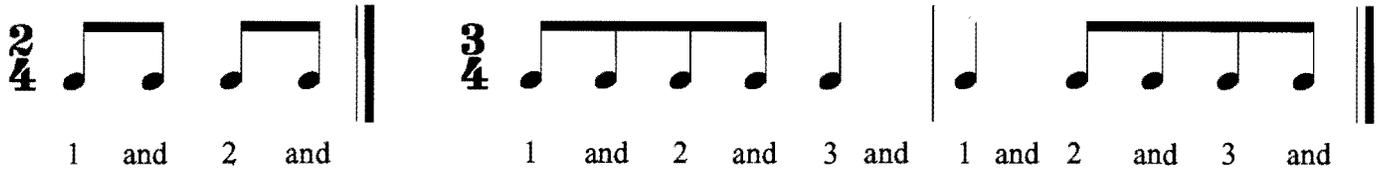
Eighth Notes

One **eighth note** looks like this: 

Two or more eighth notes are joined by a beam.



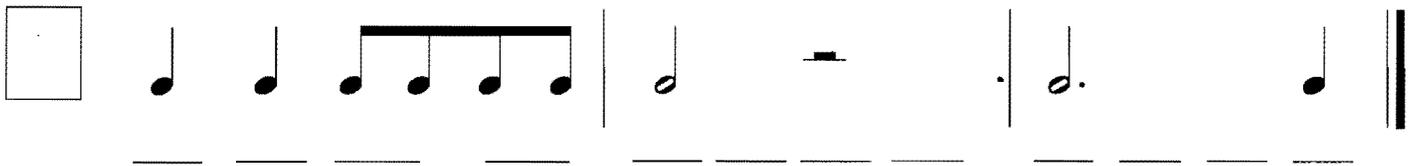
Eighth notes may be counted by saying “and” after the number.



1. Write the correct time signature for each example.

Write in the counts. Use a + sign for the word “and”.

Clap and count the rhythms aloud.



2. Draw bar lines to divide these rhythms into measures.

Write in the counts. Use a + sign for the word “and”.

Clap and count the rhythms aloud.



Dotted Note Rhythms

A dot on the right side of a note adds half of the value of the note.

$$\text{dotted quarter} = \text{quarter} + \text{eighth}$$

$$\text{dotted half} = \text{half} + \text{quarter}$$

The dotted quarter note may be understood when seen as a quarter note tied to an eighth note. Clap and count these rhythms.

$\frac{4}{4}$

Count: 1 and 2 and 3 and 4 and

3. Rewrite each measure of tied note rhythms with dotted note rhythms. Write the counts under the notes. Clap and count aloud.

$\frac{4}{4}$

$\frac{4}{4}$

1 + 2 + 3 + 4 +

$\frac{3}{4}$

$\frac{3}{4}$

1 + 2 + 3 +

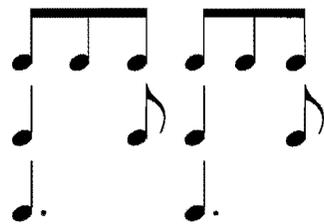
Time Signature $\frac{6}{8}$

6 means six beats in each measure.
8 means the eighth note gets one beat.

<u>Notes</u>	<u>Rests</u>
 1 beat γ	
 2 beats γ	
 3 beats γ	
 6 beats —	

A measure in $\frac{6}{8}$ can be divided in half, creating a feeling of two pulses per measure.

$\frac{6}{8}$



Count: 1 2 3 4 5 6
 or: 1 2

6. Clap and count this rhythm aloud.

$\frac{6}{8}$ 

Count: 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6

7. Write in the counts. Clap and count aloud.

$\frac{6}{8}$ 

8. Add barlines to this rhythm.
 Write in the counts. Clap and count aloud.

$\frac{6}{8}$ 

9. Write in the counts. Play and count aloud.



Time Signature $\frac{3}{8}$

3 means three beats in each measure.
8 means the eighth notes gets one beat.

	<u>Notes</u>	<u>Rests</u>
	 1 beat	γ
	 2 beats	$\gamma \quad \gamma$ ( not used in $\frac{3}{8}$)
	 3 beats	— ( not used in $\frac{3}{8}$)

10. Clap and count this rhythm aloud.

$\frac{3}{8}$ 

Count: 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3

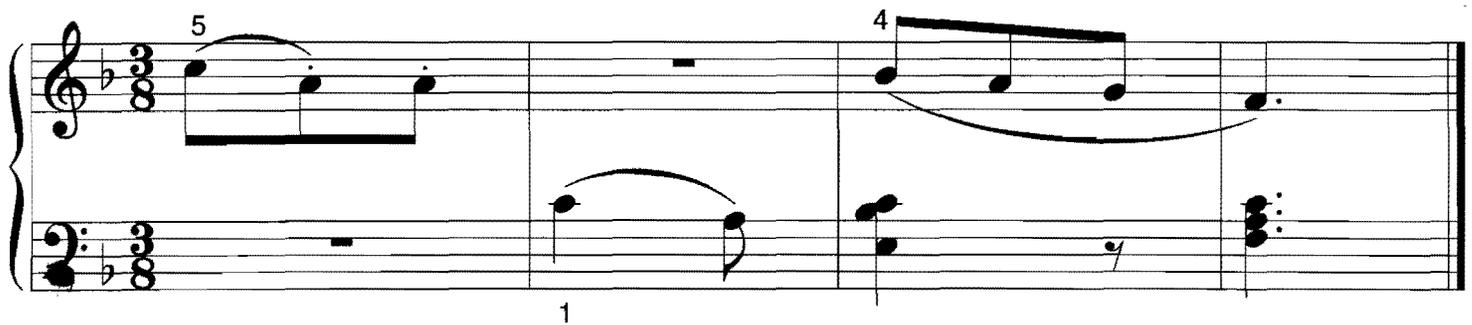
11. Write in the counts. Clap and count aloud.

$\frac{3}{8}$ 

12. Add barlines to this rhythm.
 Write in the counts. Clap and count aloud.

$\frac{3}{8}$ 

13. Write in the counts. Play and count aloud.



Unit 3

Intervals

An **interval** is the distance between two notes.

Melodic intervals are two notes played *one at a time*.

Harmonic intervals are two notes played *at the same time*.

Melodic Intervals

Harmonic Intervals

2nd 3rd 4th 5th 2nd 3rd 4th 5th

1. Name these melodic intervals (2nd, 3rd, 4th, or 5th).

2. Name these harmonic intervals (2nd, 3rd, 4th, or 5th).

3. Draw melodic intervals **up** from the given note

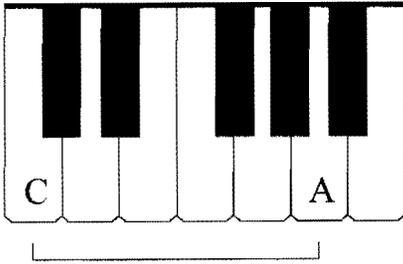
5th 3rd 4th 2nd 3rd

4. Draw harmonic intervals **up** from the given note

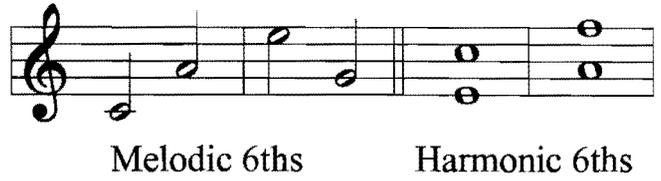
3rd 5th 2nd 4th 3rd 5th

6ths

6th on the keyboard



6ths on the staff

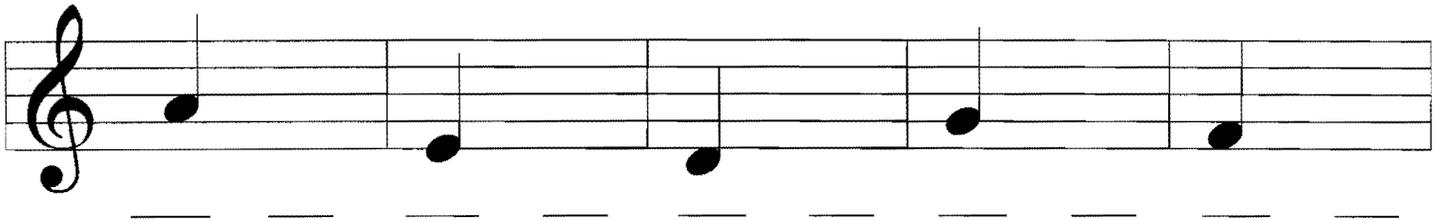


6ths on the keyboard skip four white keys.

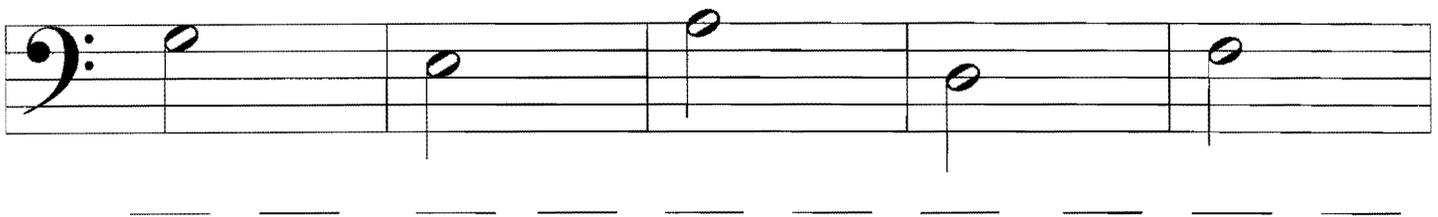
6ths on the staff move from a space to a line or a line to a space.

Melodic 6ths

5. Draw a melodic 6th **up** from each given note. Use quarter notes. Name each note.

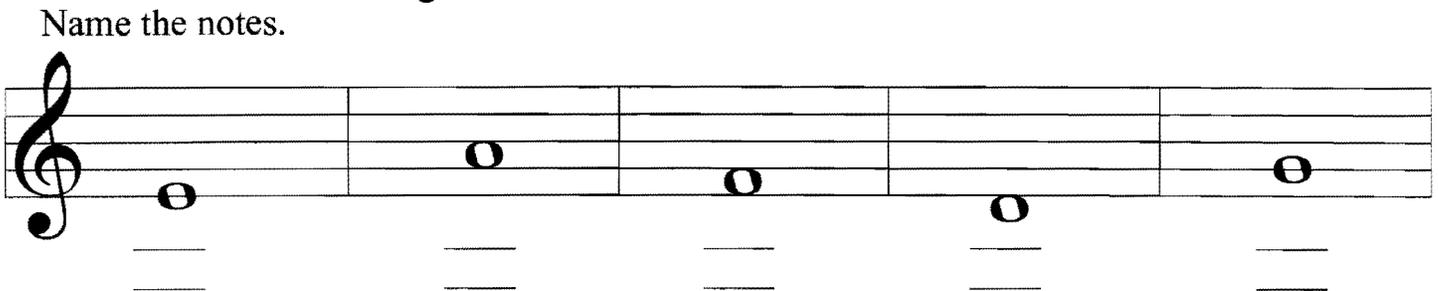


6. Draw a melodic 6th **down** from each given note. Use half notes. Name each note.



Harmonic 6ths

7. Draw a note above each given note to form harmonic 6ths. Use whole notes. Name the notes.

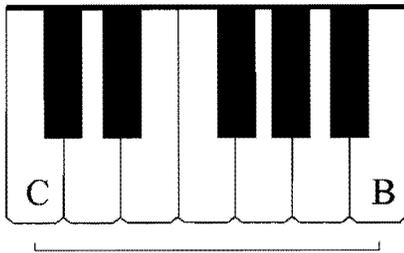


8. Name each interval (3rd, 4th, 5th, or 6th).



7ths

7th on the keyboard



7ths on the staff



Melodic 7ths

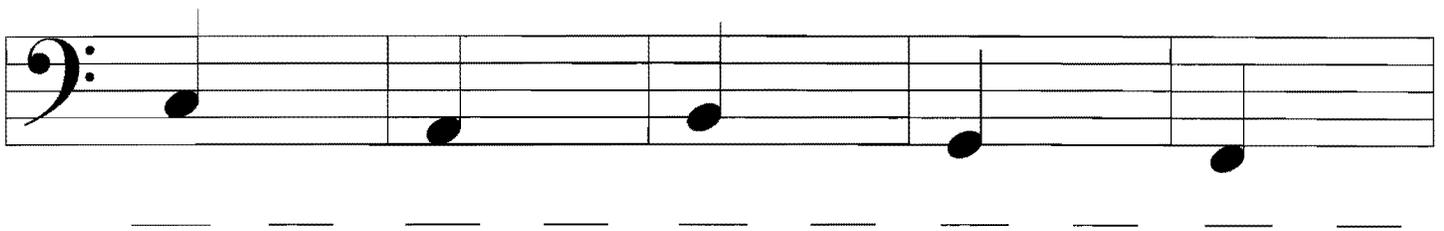
Harmonic 7ths

7ths on the keyboard skip five white keys.

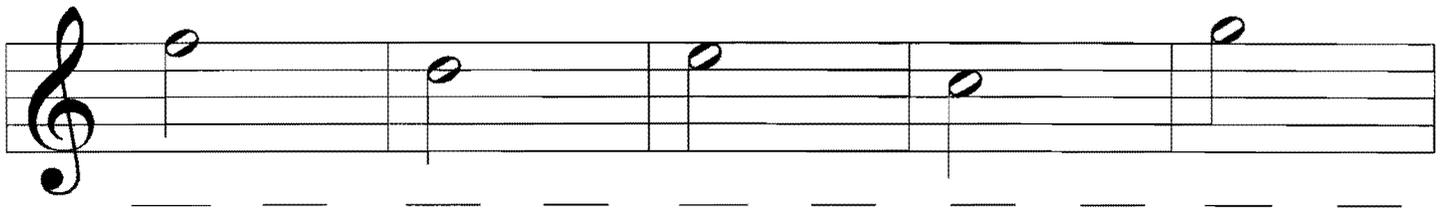
7ths on the staff move from a space to a space or a line to a line.

Melodic 7ths

9. Draw a melodic 7th **up** from each given note. Use quarter notes. Name each note.

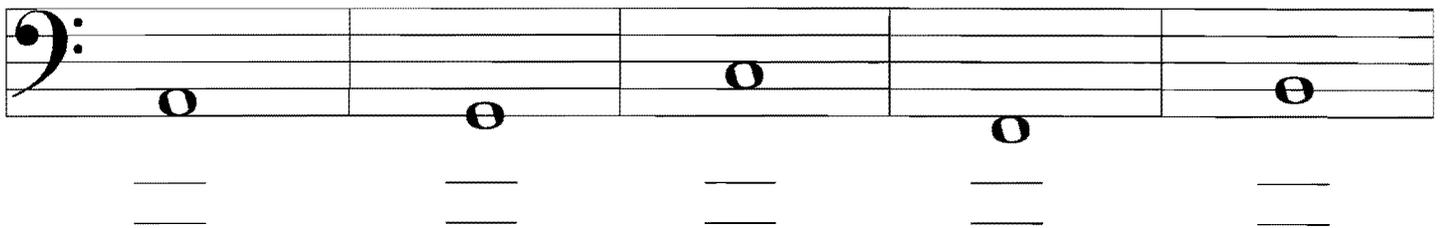


10. Draw a melodic 7th **down** from each given note. Use half notes. Name each note.



Harmonic 7ths

11. Draw a note above each given note to form harmonic 7ths. Use whole notes. Name the notes.

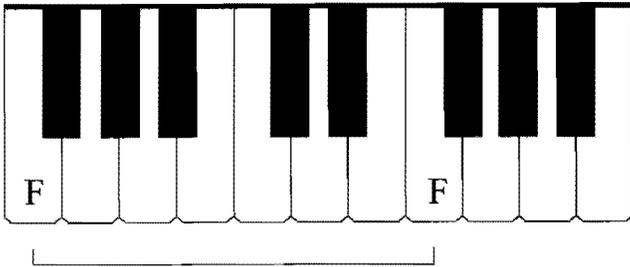


12. Name each interval (3rd, 4th, 5th, 6th or 7th).



Octaves (8ths)

Octave (8th) on the keyboard



Octaves (8ths) on the staff

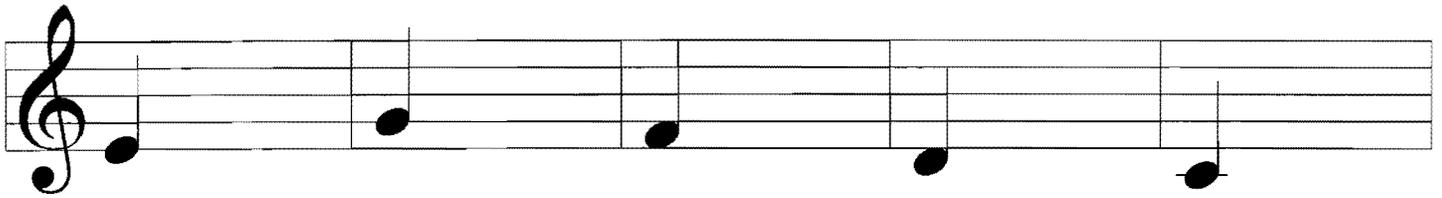


Melodic Octaves (8ths) Harmonic Octaves (8ths)

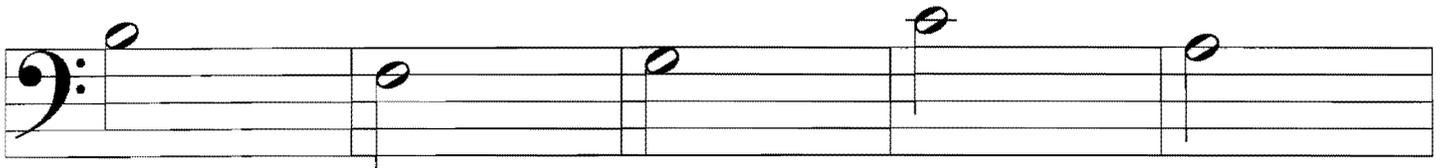
Octaves (8ths) on the staff move from a space to a line or a line to a space.

Melodic Octaves (8ths)

13. Draw a melodic octave (8th) **up** from each given note. Use quarter notes.

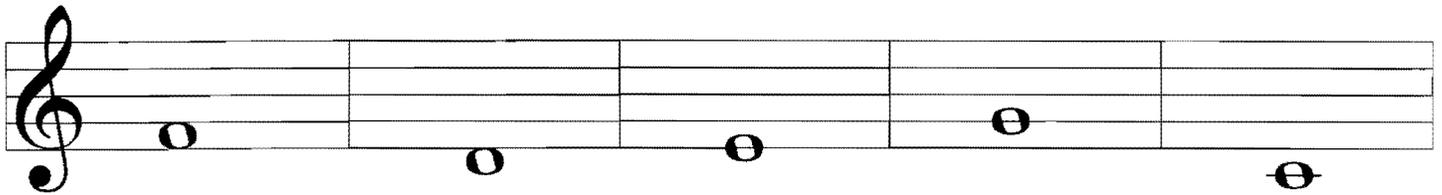


14. Draw a melodic octave (8th) **down** from each given note. Use half notes.



Harmonic Octaves (8ths)

15. Draw a note above each given note to form harmonic octaves (8ths). Use whole notes.



16. Name each interval (6th, 7th, or 8th).



Interval Practice

17. Name each interval. Name each note.

5th 3rd

18. Draw each interval. Name each note.

5th up 2nd down

3rd up 5th down

3rd down 6th up

6th up 2nd down

4th Up 7th Down

7th up 4th down

Unit 4

Accidentals:

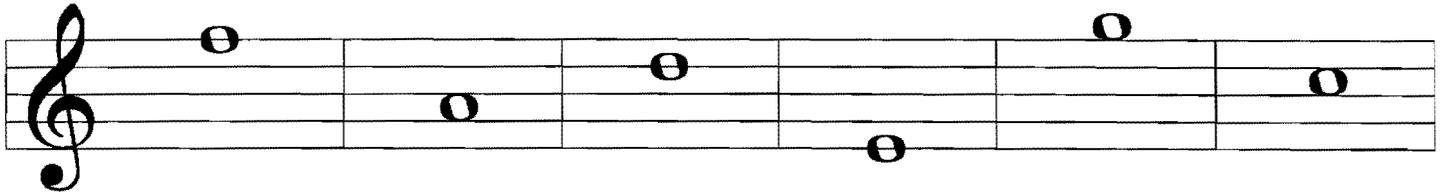
Sharp, Flat, and Natural

Accidental is the name for any sharp, flat, or natural that appears in music. When an accidental appears in music, it lasts for an entire measure. The bar line at the end of a measure cancels the accidental.

Sharp Sign

A **sharp** sign means to play the very next key *higher*.

1. Draw a sharp sign before each note. Name each note.



Flat Sign ♭

A **flat** sign means to play the very next key *lower*.

2. Draw a flat sign before each note. Name each note.



Natural Sign ♮

A **natural** sign *cancels* any sharp or flat.

3. Draw a natural sign before the second note in each measure. Name each note.



Enharmonic Notes

Notes that sound the same but are written differently are called **enharmonic** notes.

4. Draw the enharmonic note for each given note. Name each note.



Unit 5

Half Steps and Whole Steps

Half Step

A **half step** is the distance from one key to the very next key with no key between.

1. Draw the note a half step **above** each given note. Use quarter notes. Name each note.



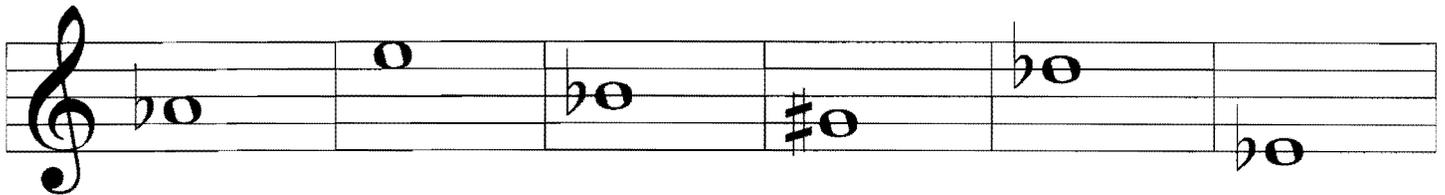
2. Draw the note a half step **below** each given note. Use half notes. Name each note.



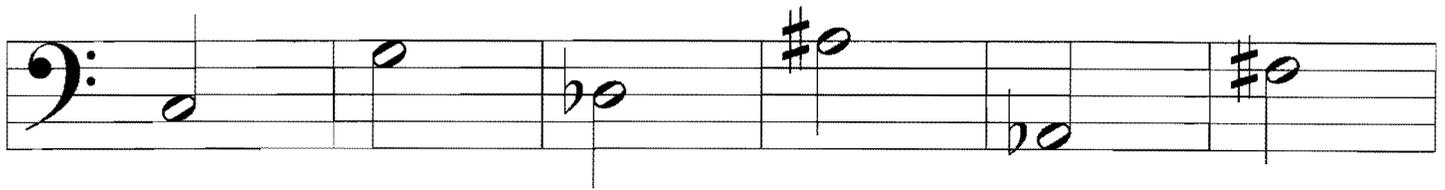
Whole Step

A **whole step** is the distance from one key to the next key with one key between.

3. Draw the note a whole step **above** each given note. Use whole notes. Name each note.



4. Draw the note a whole step **below** each given note. Use half notes. Name each note.



5. Write **H** for half step and **W** for whole step.



Unit 6

5-Finger Patterns and Triads

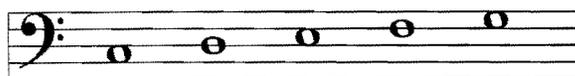
Major 5-Finger Patterns

Major 5-finger patterns have five notes formed in a pattern of whole steps and half steps. The half step is between the 3rd and 4th notes of the 5-finger pattern.

W = whole step

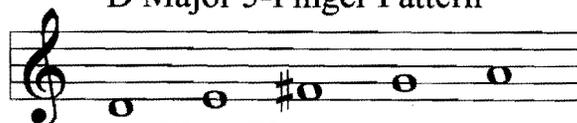
H = half step

C Major 5-Finger Pattern



W W H W

D Major 5-Finger Pattern

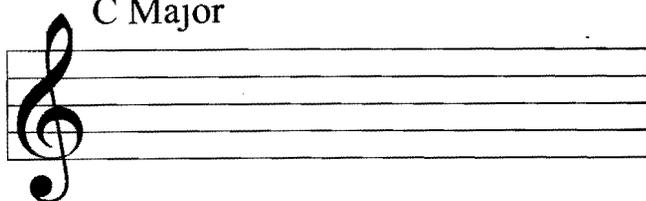


W W H W

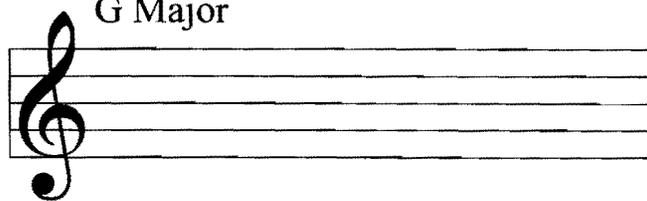
A 5-finger pattern may begin on any note. The lowest note names the 5-finger pattern.

1. Draw the notes of these Major 5-finger patterns. Use whole notes.

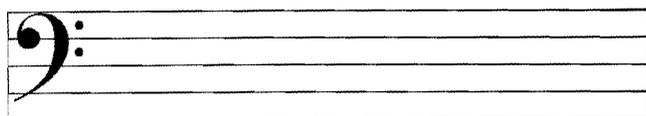
C Major



G Major



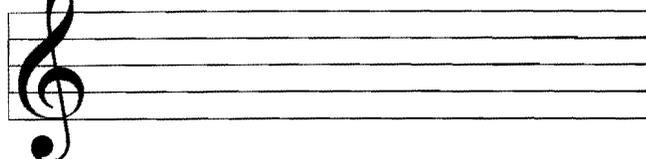
D Major



A Major



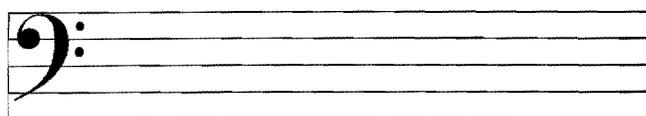
E Major



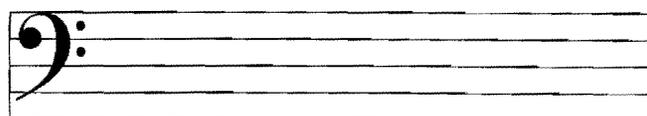
B Major



F# Major



C# Major



G \flat Major

D \flat Major

A \flat Major

E \flat Major

B \flat Major

F Major

2. Name these Major 5-finger patterns
Remember that the **lowest** note names the 5-finger pattern.

Major Triads

A **triad** is a three note chord.

The 1st, 3rd, and 5th notes of a Major 5-finger pattern form a Major triad.

The notes in a triad are called the **Root**, the **3rd**, and the **5th**.

C Major

5-Finger Pattern Triad

G Major

5-Finger Pattern Triad

3. Draw each Major 5-finger pattern.
Draw each Major triad.

C Major

G Major

D Major

A Major

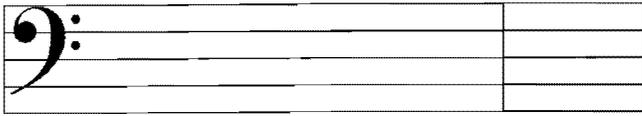
E Major

B Major

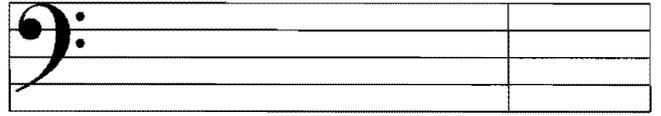
F# Major

C# Major

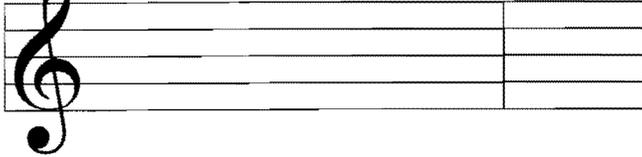
G \flat Major



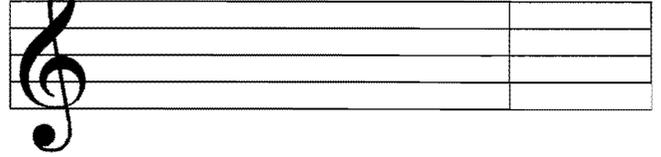
D \flat Major



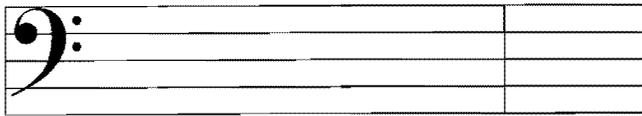
A \flat Major



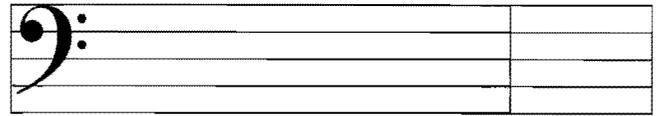
E \flat Major



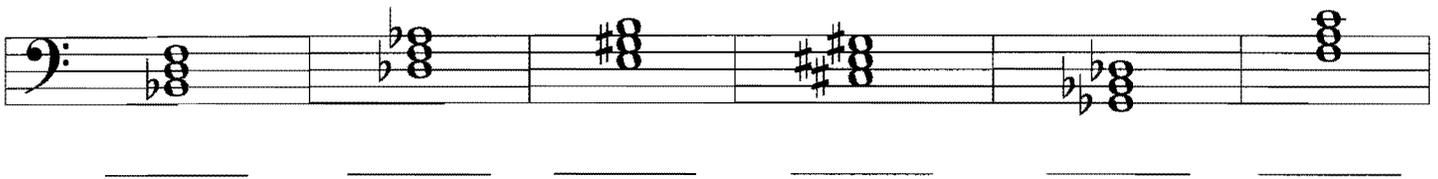
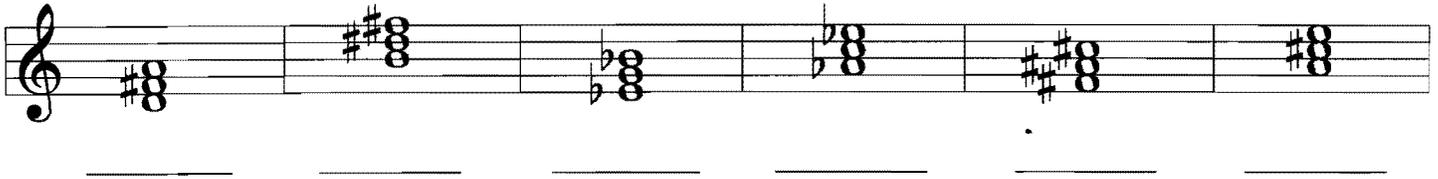
B \flat Major



F Major

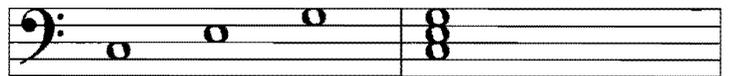


4. Name each triad.



Broken Triad

Blocked Triad



Triads may be **broken** or **blocked**.

The root, 3rd, and 5th of a broken triad may appear in any order.

5. Name these broken triads.



Tonic (I) and Dominant (V)

The first note of a 5-finger pattern is called **tonic**.

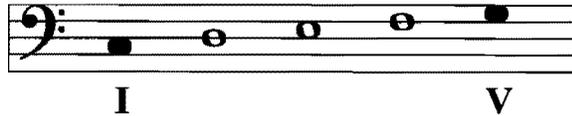
The fifth note of a 5-finger pattern is called **dominant**.

Roman numerals are used as symbols for tonic and dominant.

I = Tonic

V = Dominant

C Major 5-Finger pattern



Dominant: G
Tonic: C

6. Turn back to pages 20 and 21 and label the tonic and dominant notes of each 5-finger pattern with I and V.

7. Name the tonic (I) and dominant (V) notes for these 5-finger patterns:

C Major I _____ V _____

G Major I _____ V _____

D Major I _____ V _____

A Major I _____ V _____

E Major I _____ V _____

B Major I _____ V _____

F# Major I _____	V _____	Enharmonic to:	G \flat Major I _____	V _____
------------------	---------	----------------	-------------------------	---------

D \flat Major I _____ V _____

A \flat Major I _____ V _____

E \flat Major I _____ V _____

B \flat Major I _____ V _____

F Major I _____ V _____

Did you notice that the dominant (V) of each 5-finger pattern became the tonic (I) of the next?

Did you notice that you began and ended with C?

G Major



C Major



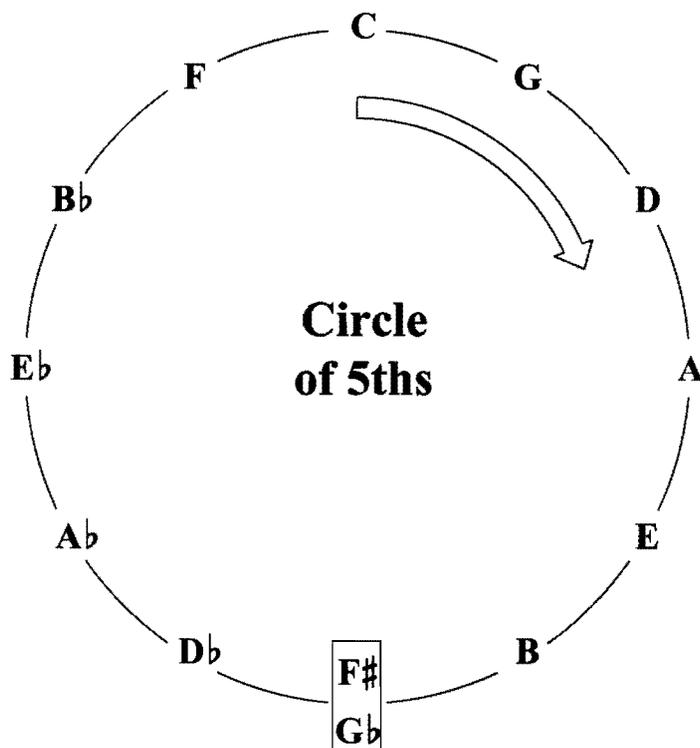
F Major



The Circle of 5ths

When you move from the tonic (I) to dominant (V) of each 5-finger pattern, you are moving up by the interval of a 5th. The 5ths in order, beginning and ending on C are:

C — G — D — A — E — B — **F# Gb** — Db — Ab — Eb — Bb — F — C
 (enharmonic notes)



At the Piano...

8. Start at the *lowest* C on the piano and play tonic (I) to dominant (V) 5ths going up. You will end on the *highest* C on the piano!
9. Play each 5-finger pattern around the Circle of 5ths.

5-Finger Patterns Around the Circle of 5ths

F# G# A# B C#

B C# D# E F#

E F# G# A B

A B C# D E

D E F# G A

G A B C D

C D E F G

F G A Bb C

Bb C D Eb F

Eb F G Ab Bb

Ab Bb C Db Eb

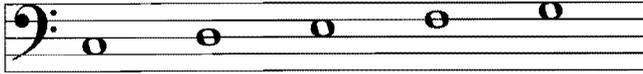
Db Eb F Gb Ab

Gb Ab Bb Cb Db

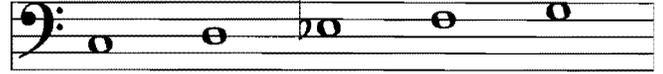
Minor 5-Finger Patterns

To change a **Major** 5-finger pattern into a **minor** 5-finger pattern, lower the third note one half step.

C Major 5-Finger Pattern



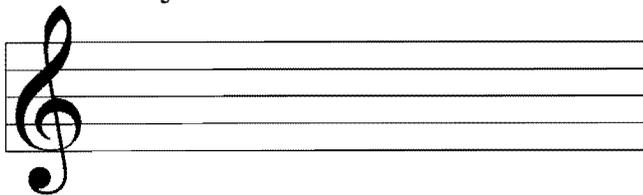
C minor 5-Finger Pattern



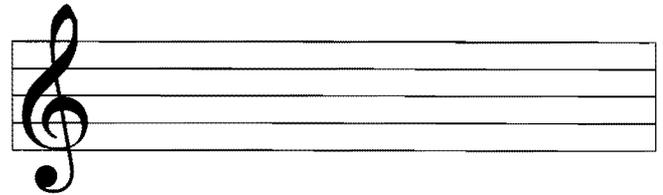
If the third is a natural note, it will become a flat note.
If the third is a sharp note, it will become a natural note.

10. Draw these Major and minor 5-finger patterns.

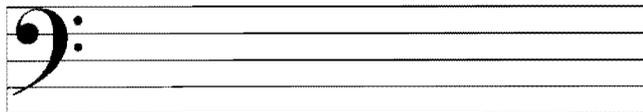
C Major



C minor



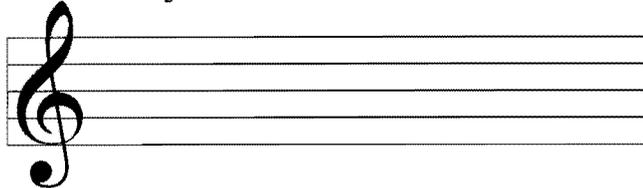
G Major



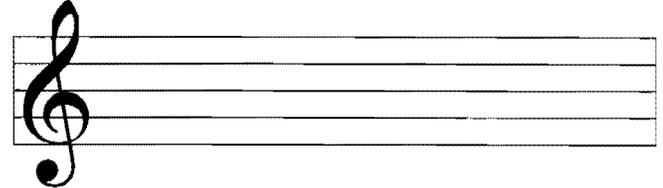
G minor



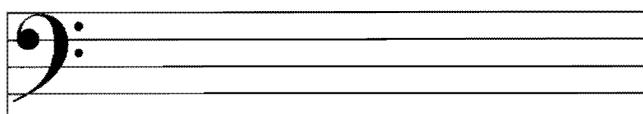
D Major



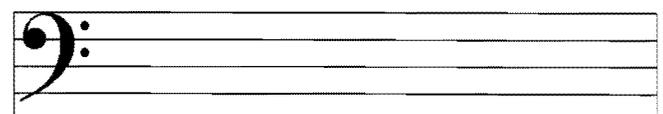
D minor



A Major



A minor



E Major

E minor

F Major

F minor

B \flat Major

B \flat minor

11. The notes of a 5-finger pattern may appear in any order.
 Arrange the notes of each phrase into a 5-finger pattern.
 Name the 5-finger pattern you have drawn. The first one is done for you.

=

G minor

=

=

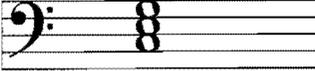
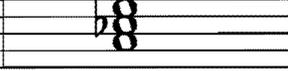
=

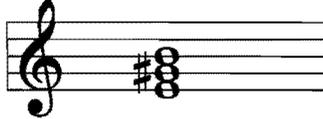
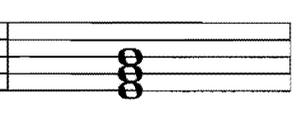
Minor Triads

To change a **Major** triad into a **minor** triad, lower the 3rd one half step.

If the 3rd is a natural note, it will become a flat note.

If the 3rd is a sharp note, it will become a natural note.

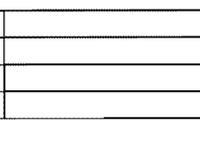
C Major	C minor
	

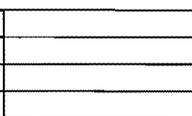
E Major	E minor
	

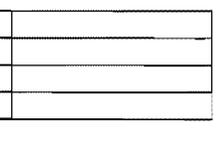
Reminder: The bar line cancels any accidental in the measure before.

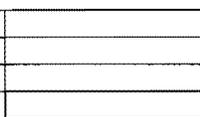
It is not necessary to draw the natural sign.

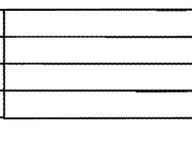
12. Draw these Major and minor triads.

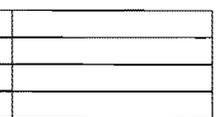
C Major	C minor
	

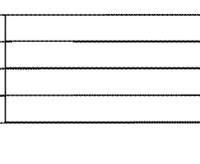
G Major	G minor
	

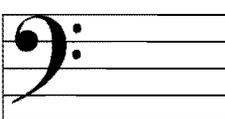
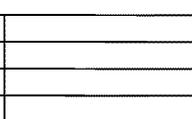
F Major	F minor
	

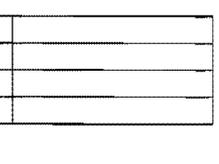
D Major	D minor
	

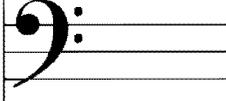
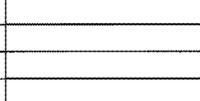
A Major	A minor
	

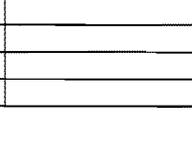
E Major	E minor
	

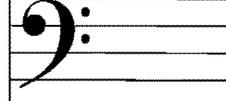
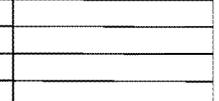
D \flat Major	D \flat minor
	

A \flat Major	A \flat minor
	

E \flat Major	E \flat minor
	

F \sharp Major	F \sharp minor
	

B Major	B minor
	

B \flat Major	B \flat minor
	

13. Name these Major and minor triads. M = Major, m = minor

Treble clef staff with six triads. The first two are labeled: CM and Gm. The remaining four are blank for identification.

Bass clef staff with six triads. The first two are labeled: Gm and Gm. The remaining four are blank for identification.

Treble clef staff with six triads. The first two are labeled: Gm and Gm. The remaining four are blank for identification.

Bass clef staff with six triads. The first two are labeled: Gm and Gm. The remaining four are blank for identification.

14. Triads may be **blocked** (as in the examples above) or **broken**.
 The root, 3rd, and 5th of a broken triad may appear in any order.
 Name these broken triads.

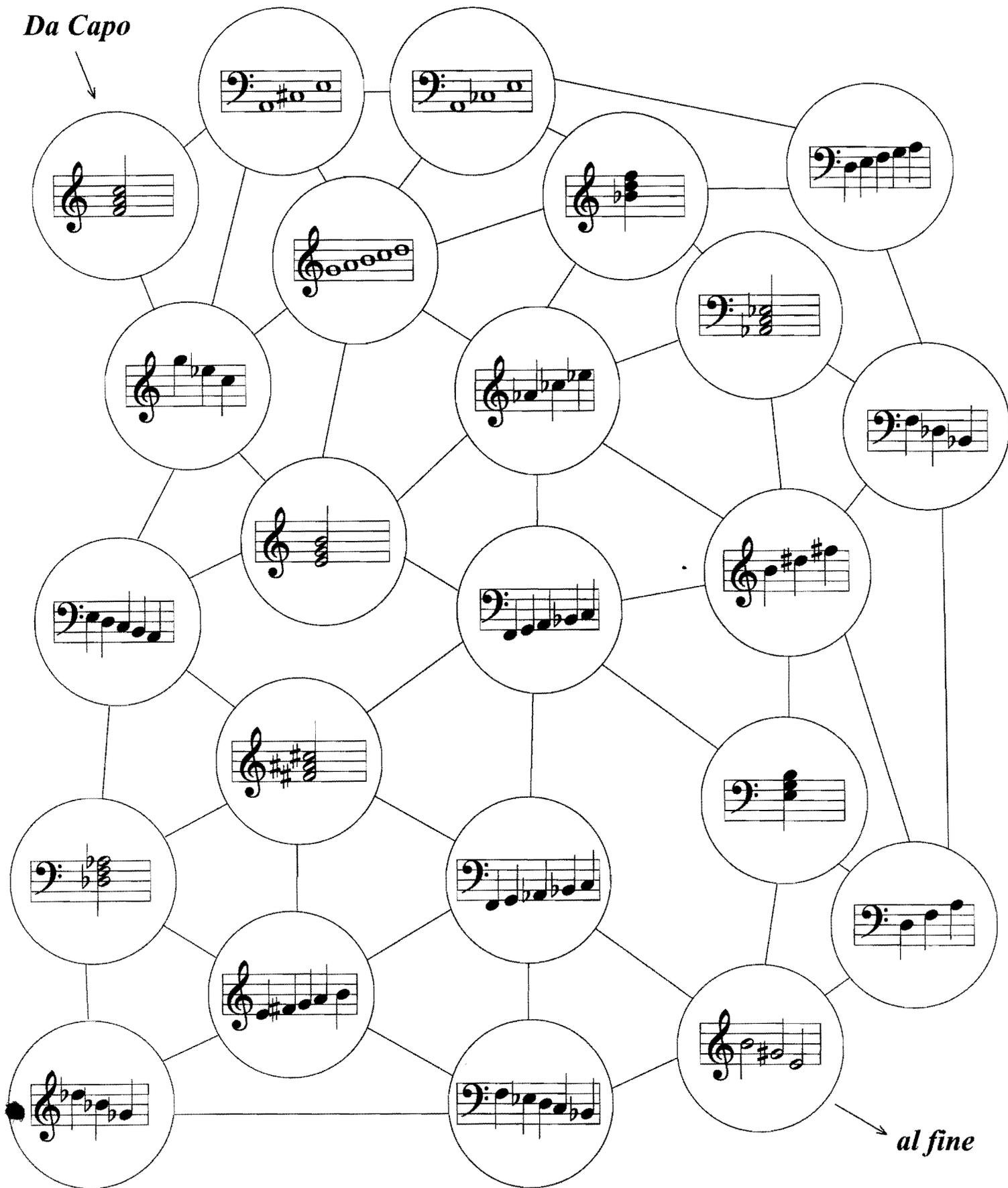
Treble clef staff with four broken triads, each consisting of three notes in a sequence.

Bass clef staff with four broken triads, each consisting of three notes in a sequence.

Major Maze

15. Follow the **Major** triads and 5-finger patterns through the maze. Start at *Da Capo* ("from the beginning") and finish at *al fine* ("to the end"). Be sure to watch the clef signs.

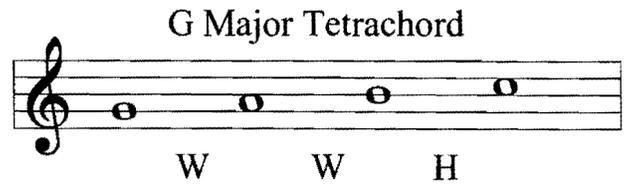
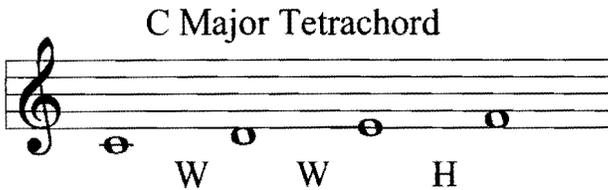
Da Capo



Unit 7

Tetrachords and Major Scales

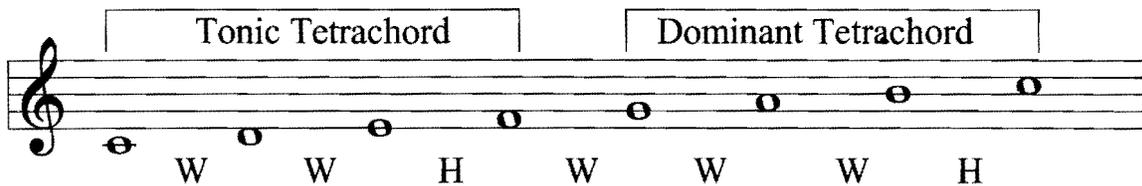
A **tetrachord** is a group of four notes formed in a pattern of whole steps and half steps.* The pattern for a Major tetrachord is **whole step - whole step - half step** (W - W - H).



Major scales can be formed by joining two tetrachords.

- The 1st tetrachord is called the **tonic tetrachord**.
- The 2nd tetrachord is called the **dominant tetrachord**.
- The two tetrachords are joined by a whole step.

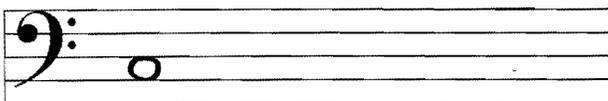
C Major Scale



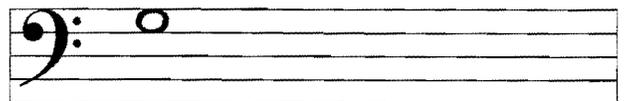
Drawing Major Tetrachords and Scales

1. Draw each Major tetrachord. Then, draw the Major scale by joining the tetrachords. (The first note of each tetrachord and scale is drawn for you.)

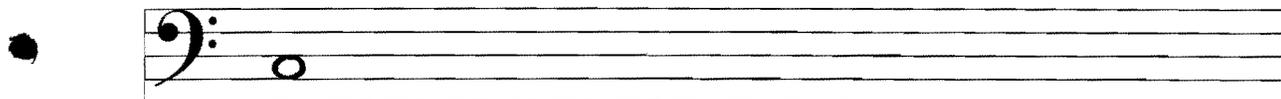
C Major Tetrachord



G Major Tetrachord

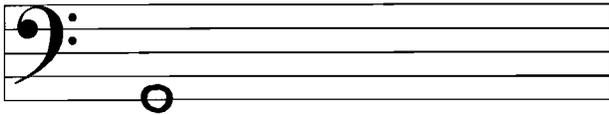


C Major Scale

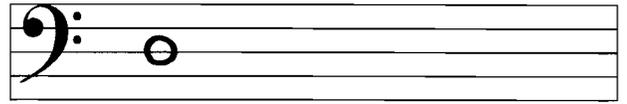


* The first four notes of a Major 5-finger pattern form a Major tetrachord.

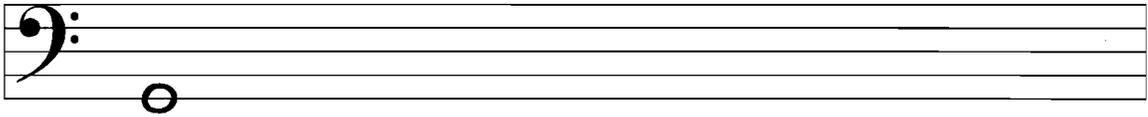
G Major Tetrachord



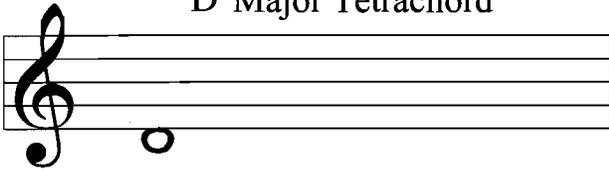
D Major Tetrachord



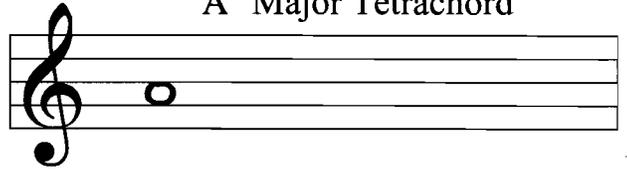
G Major Scale



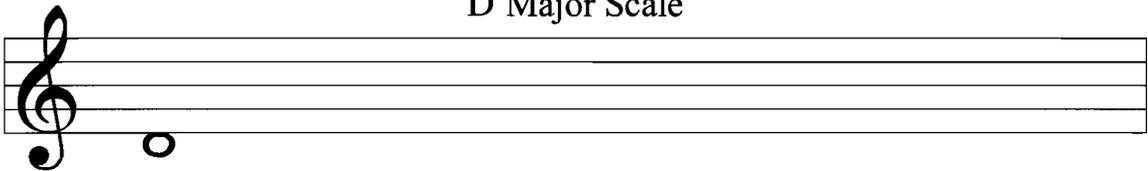
D Major Tetrachord



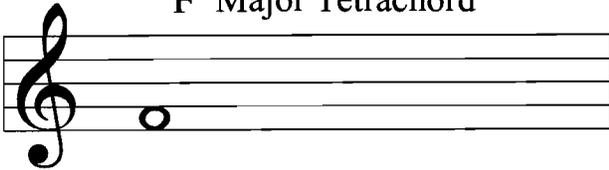
A Major Tetrachord



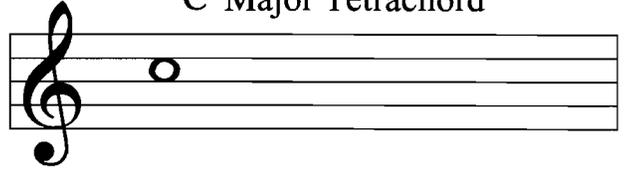
D Major Scale



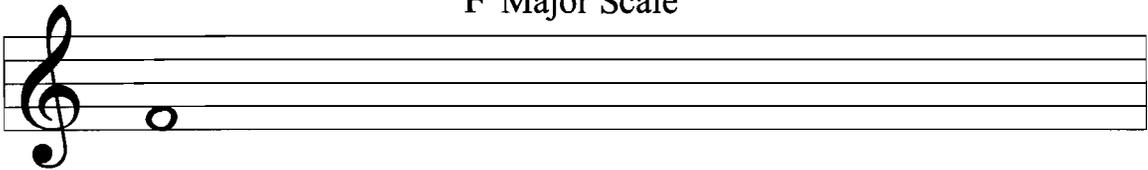
F Major Tetrachord



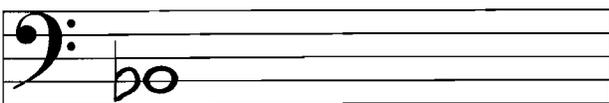
C Major Tetrachord



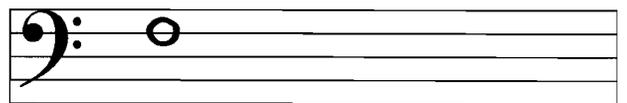
F Major Scale



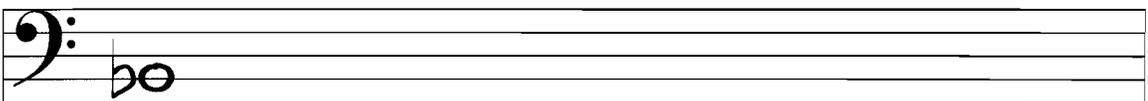
B \flat Major Tetrachord



F Major Tetrachord



B \flat Major Scale



Key Signatures

The **key signature** is the sharps or flats at the beginning of each staff. It tells you:

- notes to be sharp or flat in a piece, and
- the **tonic** note, or *key*, of the piece.

Major Key Signatures

C Major
No sharps or flats



G Major
One sharp



D Major
Two sharps



F Major
One flat



Bb Major
Two flats

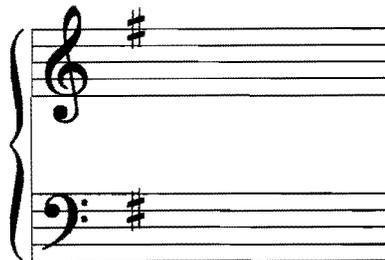


1. Name these Major key signatures.





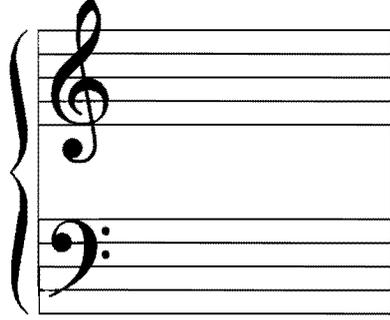




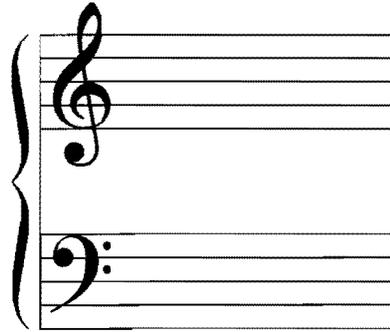


2. Draw each Major key signature three times.

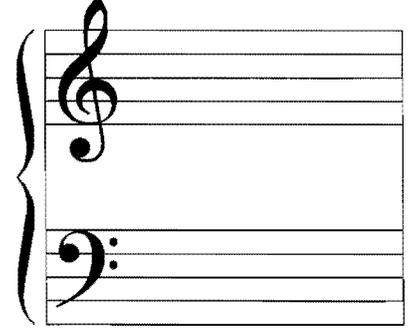
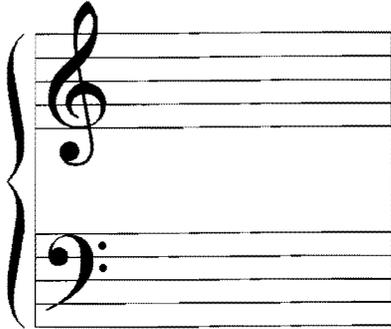
G Major



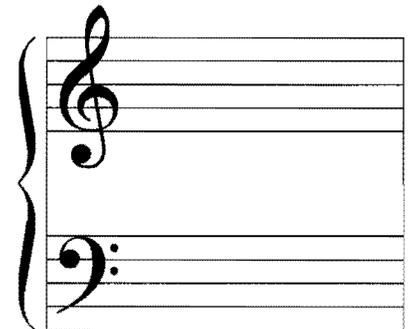
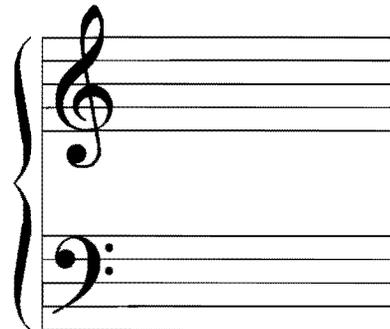
D Major



F Major



B \flat Major



Minor Key Signatures

Each Major key signature has a **relative minor** key signature with the same sharps or flats.

A minor

No sharps or flats

(Relative to C Major)



E minor

One sharp

(Relative to G Major)



B minor

Two sharps

(Relative to D Major)



D minor

One flat

(Relative to F Major)



G minor

Two flats

(Relative to B \flat Major)



3. Name these minor key signatures.





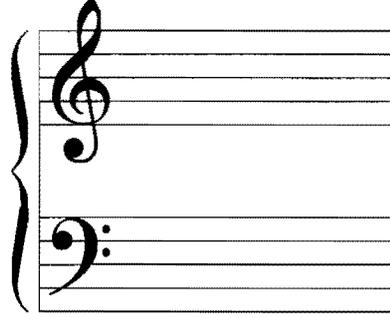




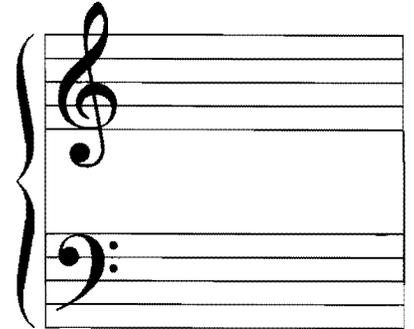


4. Draw each minor key signature three times.

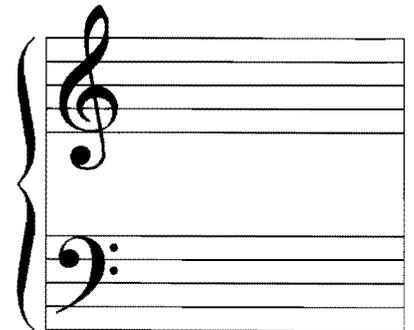
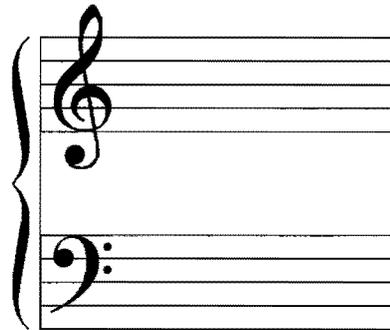
E minor



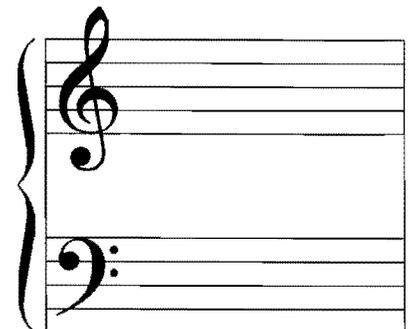
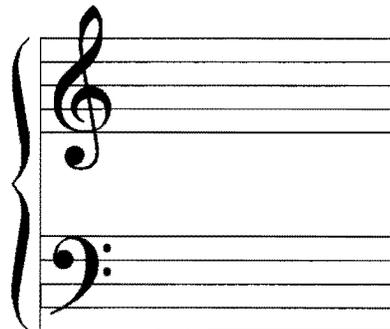
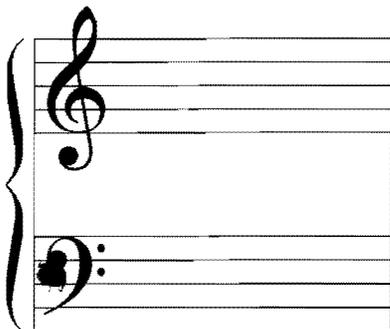
B minor



D minor



G minor



5. Play each example and determine if it is Major or minor.
Name each key signature.

Key of _____

Musical notation for the first system, featuring a treble and bass clef with a 4/4 time signature. The key signature has one sharp (F#). The bass line includes a triplet of eighth notes marked with a '3' below it. The treble line has a pair of eighth notes marked with a '2' above them.

Key of _____

Musical notation for the second system, featuring a treble and bass clef with a 4/4 time signature. The key signature has two flats (Bb, Eb). The treble line has a long slur over a sequence of notes, with a '5' above the first note and a '2' above the last note. The bass line includes a triplet of eighth notes marked with a '3' below it.

Key of _____

Musical notation for the third system, featuring a treble and bass clef with a 4/4 time signature. The key signature has two flats (Bb, Eb). The treble line has a long slur over a sequence of notes, with a '1' above the first note. The bass line includes a triplet of eighth notes marked with a '5' below it.

Key of _____

Musical notation for the fourth system, featuring a treble and bass clef with a 4/4 time signature. The key signature has two flats (Bb, Eb). The treble line has a slur over a sequence of notes, with a '5' above the first note. The bass line includes a slur over a sequence of notes, with a '5' below the first note.

Unit 9

Primary Triads: I, IV, and V

Triads built on the first, fourth, and fifth notes of a scale are called **primary triads**. Primary triads are labeled with Roman numerals: **I**(one), **IV**(four), and **V**(five). In a Major key, the primary triads are **Major** triads.

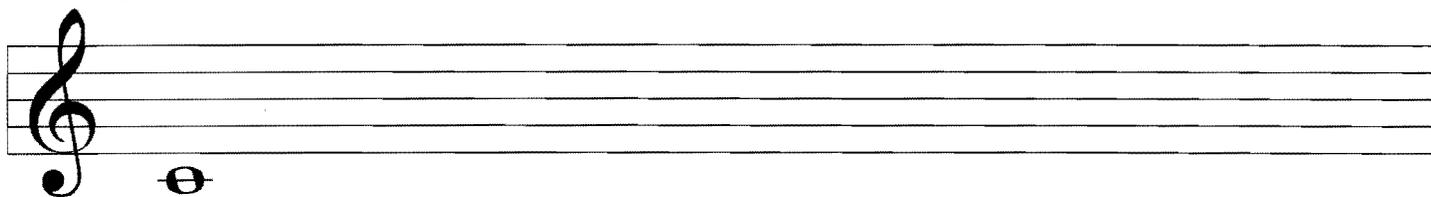
Primary Triads in C Major



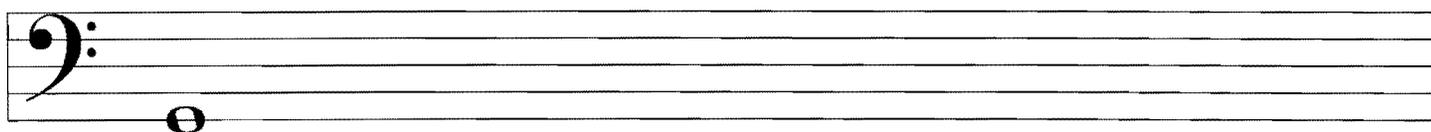
1. Draw the Major scale.

Draw the primary triads on the first, fourth, and fifth notes of the scale.
Label the triads with Roman numerals (I, IV, V).

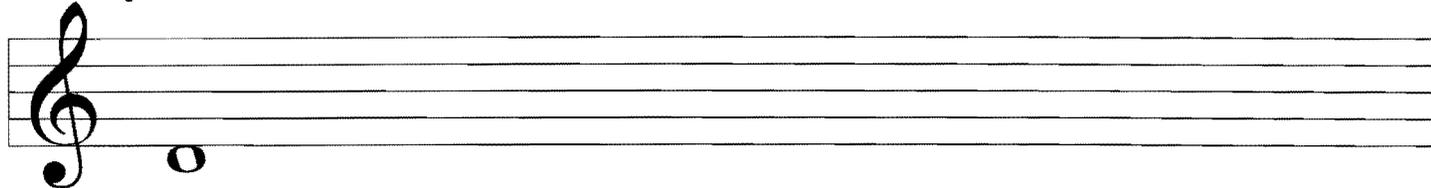
C Major



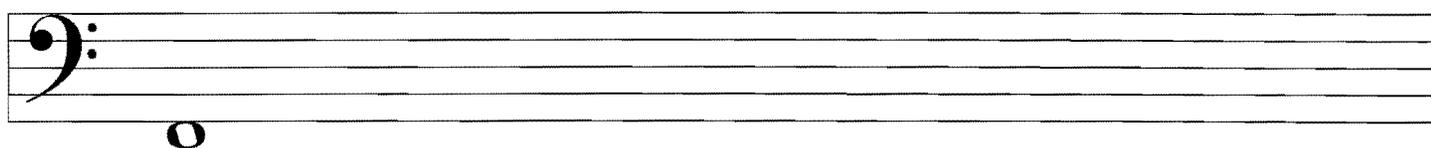
G Major



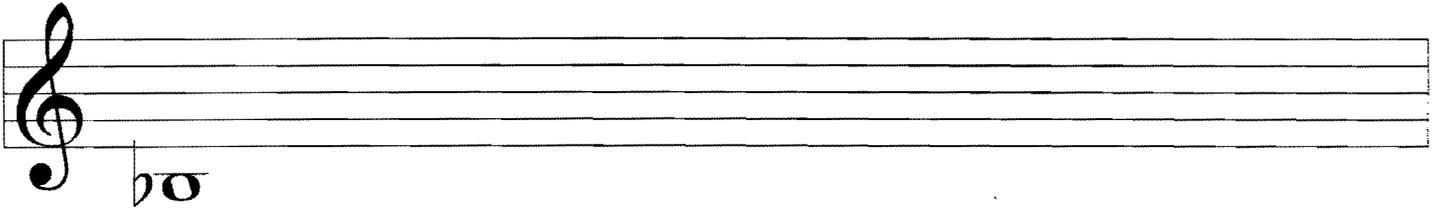
D Major



F Major

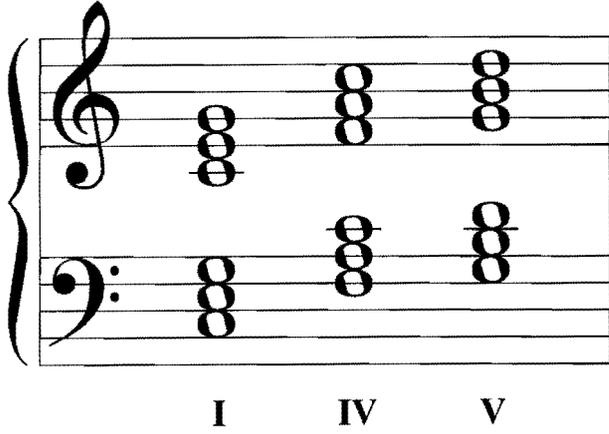


Bb Major

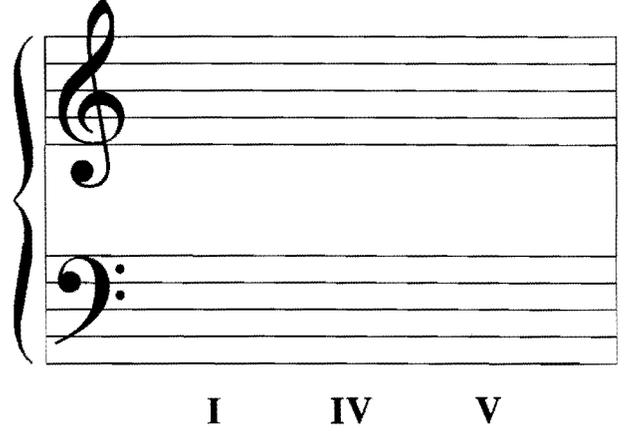


2. Draw the primary triads for each key in treble and bass staff.

Example: C Major



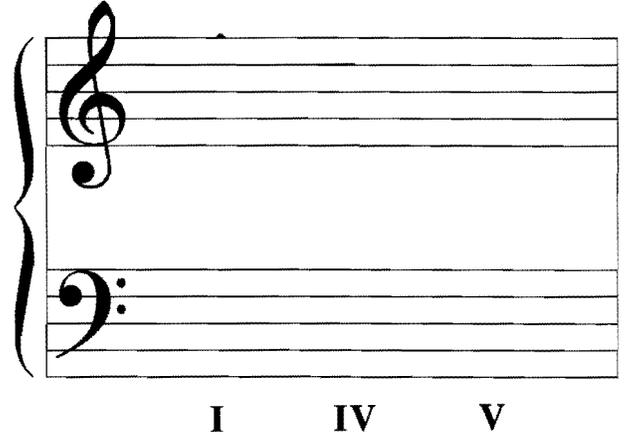
G Major



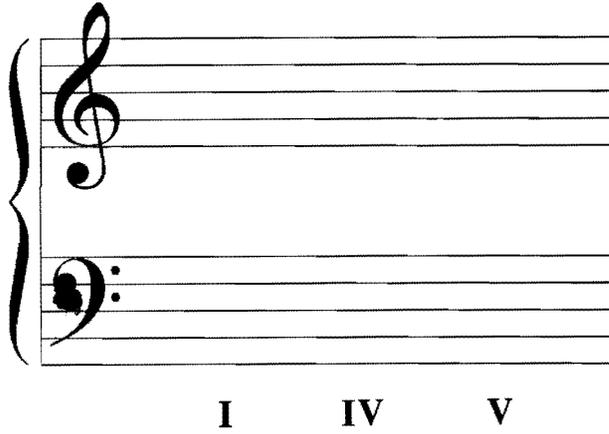
D Major



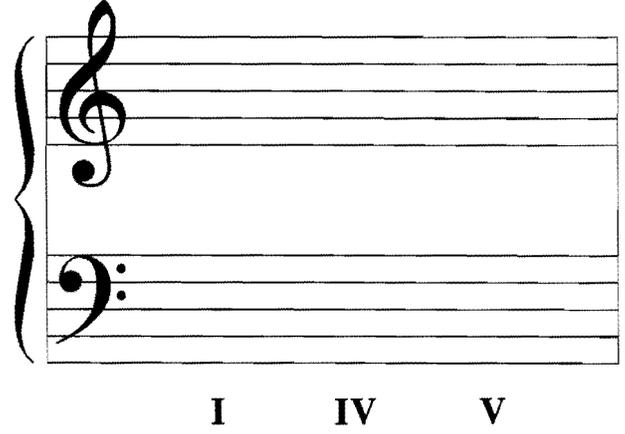
F Major



Bb Major



C Major



Root position

1st inversion

2nd inversion

D Major

A musical staff in treble clef, divided into three equal sections by vertical lines. The first section is for the root position, the second for the first inversion, and the third for the second inversion. The staff is currently empty.

A Major

A musical staff in bass clef, divided into three equal sections by vertical lines. The first section is for the root position, the second for the first inversion, and the third for the second inversion. The staff is currently empty.

E Major

A musical staff in treble clef, divided into three equal sections by vertical lines. The first section is for the root position, the second for the first inversion, and the third for the second inversion. The staff is currently empty.

D \flat Major

A musical staff in treble clef, divided into three equal sections by vertical lines. The first section is for the root position, the second for the first inversion, and the third for the second inversion. The staff is currently empty.

A \flat Major

A musical staff in bass clef, divided into three equal sections by vertical lines. The first section is for the root position, the second for the first inversion, and the third for the second inversion. The staff is currently empty.

E \flat Major

A musical staff in treble clef, divided into three equal sections by vertical lines. The first section is for the root position, the second for the first inversion, and the third for the second inversion. The staff is currently empty.

Unit 11

Accompanying a Melody with Tonic (I) and Dominant (V)

Melodies which use the notes of a 5-finger pattern may be accompanied by the tonic (I) and dominant (V) notes of the same 5-finger pattern.

Tonic (I) accompanies measures that mostly use **triad** notes (the 1st, 3rd, and 5th notes of the 5-finger pattern).

Dominant (V) accompanies measures that mostly use **non-triad** notes (the 2nd and 4th notes of a 5-finger pattern).

This melody uses the notes of the C Major 5-finger pattern.

The tonic note is C. The dominant note is G.

The triad notes are C, E, G. The non-triad notes are D and F.

Write an accompaniment for the following melodies using tonic (I) and dominant (V).

1. Complete the sentences above each melody.
2. Label measures that mostly use triad notes with **I**.
Draw the tonic note in the bass clef. Use whole notes.
3. Label measures that mostly use non-triad notes with **V**.
Draw the dominant note in the bass clef. Use whole notes.

This melody uses the notes of the _____ 5-finger pattern.

The tonic note is _____. The dominant note is _____.

The triad notes are _____. The non-triad notes are _____ and _____.

Unit 12

Transposing

Transpose means to play in a different key than written.
To transpose music, play the same pattern of intervals beginning on a different note.

This piece is in the key of C Major.

Here is the same piece **transposed** to the key of G Major.

1. Now transpose the piece to the key of F Major.

Are You Sleeping?

Here is "Are You Sleeping?" in the key of C Major.

Musical score for "Are You Sleeping?" in C Major, 4/4 time. The score is written for piano and includes fingerings. The first system shows the first two measures of the melody in the treble clef and the bass line in the bass clef. The second system shows the next two measures, including a triplet in the bass line. Fingerings are indicated by numbers 1-5 above or below notes.

2. Transpose "Are You Sleeping?" to the key of D Major.

Empty musical staff for transposing "Are You Sleeping?" to the key of D Major. The key signature is two sharps (F# and C#) and the time signature is 4/4. The staff is divided into four measures.

Empty musical staff for transposing "Are You Sleeping?" to the key of D Major. The key signature is two sharps (F# and C#) and the time signature is 4/4. The staff is divided into four measures.

Unit 13

Signs and Terms

Dynamics

Dynamic signs tell how loud or soft to play.

TERM	SIGN	MEANING
pianissimo	<i>pp</i>	very soft
piano	<i>p</i>	soft
mezzo piano	<i>mp</i>	medium soft
mezzo forte	<i>mf</i>	medium loud
forte	<i>f</i>	loud
fortissimo	<i>ff</i>	very loud
crescendo (cresc.)		gradually louder
diminuendo (dim.)		gradually softer

Articulation

Articulation signs tell how to touch and release the keys.

TERM	SIGN	MEANING
accent		strong emphasis
legato		smooth, connected
staccato		short, detached
tenuto		hold full value; slight emphasis

Tempo

Tempo marks tell how fast or slow to play.

TERM	MEANING
allegro	fast (also means cheerful, happy)
allegretto	somewhat fast (slower than allegro)
andante	walking tempo (flowing)
andantino	slightly faster than andante
con moto	with motion
lento	slow
moderato	moderately
ritardando (rit.)	gradually slower
vivace	lively, quick
vivo	lively

Changing Tempo

a tempo	return to the original tempo
ritardando (rit.)	gradually slower

Character or Style

These words help establish feeling, mood, or performance style.

TERM	MEANING
cantabile	in a singing manner
dolce	gently, sweetly
giocoso	humorous
scherzando	playful

D. C. al Fine

D. C. al fine means to play from the beginning to the *fine* (end).

D. C. is the abbreviation for **Da capo**, which means *from the head*.

In music, **D. C.** means to play again from the beginning. **Fine** means *end*.

Fermata Sign

Fermata means to hold a note longer than its time value.

Grace Note

A grace note is printed in small type. It is not counted in the rhythm; it is played quickly, almost together with the next note.

Slur

A **slur** is a curved line over or under two or more notes that are to be played *legato*.

Legato means to play smoothly connected.

Tie

A **tie** is a curved line that connects notes on the same line or space.

Play only the first note and hold it for the value of both notes.

Octave Sign *8va*

When the octave sign is placed **over** notes, play them one octave (eight notes) **higher** than written. When the octave sign is placed **under** notes, play them one octave **lower** than written.

Pedal Sign

The pedal sign shows when to press and lift the damper (right) pedal.

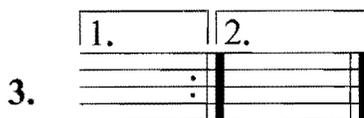
Repeat Signs



Repeat from the beginning.



Repeat between the pairs of dots and double bar lines.



Play the **first ending** and repeat from the beginning; then skip the first ending and play the **second ending**.

Matching and Crossword Puzzle

1. Draw a line to match each meaning or sign with its term.

<u>Across</u>	<u>Terms</u>	<u>Down</u>
2. gradually slower	tie	1. gradually louder
6. strong emphasis	ritardando	3. 
8. fast, cheerful	accent	4. repeat of a note or rhythm pattern
9. smooth, connected	legato	5. medium loud
11. gradually softer	a tempo	7. hold full value; slight emphasis
14. short, detached	tenuto	10. very soft
15. play from the beginning to the <i>fine</i> .	staccato	12. medium soft
16. <i>8va</i> - - - - -	allegro	13. in a singing manner
18. 	cantabile	17. return to original tempo
20. very loud	repetition	19. 
	pianissimo	
	D. C. al Fine	
	crescendo	
	fortissimo	
	diminuendo	
	mezzo forte	
	mezzo piano	
	slur	
	octave sign	
	time signature	

2. Write the term for each meaning or sign in this crossword puzzle.

Unit 14

Form in Music

Question and Answer Phrases

A melody often has two parts: a **question** phrase and an **answer** phrase.
The question phrase will end on a note other than the tonic.
The answer phrase will end on the tonic.

From *Dance* by Türk

Question Phrase

Answer Phrase

Repetition

Repetition occurs when a melodic or rhythmic pattern is repeated.

From *Minuet* by L. Mozart

Repetition

From *Polka* by Kabalevsky

Repetition

Binary Form

Music written in **binary form** has two sections: section A and section B. Each section is usually repeated.

Section A
Allegro

Dance

Musical score for Section A, titled "Dance". The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked "Allegro". The dynamics range from *f* to *p*. The score consists of two staves: a treble clef staff with a melody and a bass clef staff with accompaniment. The melody features a triplet of eighth notes in the first measure and is repeated. The bass line consists of chords and eighth notes.

Section B

Musical score for Section B. The piece is in 4/4 time with a key signature of one sharp (F#). The dynamics are marked *mp*. The score consists of two staves: a treble clef staff with a melody and a bass clef staff with accompaniment. The melody is repeated and ends with a repeat sign. The bass line consists of chords and eighth notes.

Ternary Form

Music written in **ternary form** has three sections: section A, section B, and a repeat of section A.

Section A
Andante

Song

Musical score for Section A, titled "Song". The piece is in 4/4 time with a key signature of one flat (Bb). The tempo is marked "Andante". The dynamics are marked *mp*. The score consists of two staves: a treble clef staff with a melody and a bass clef staff with accompaniment. The melody is marked with a first ending bracket and ends with a "Fine" marking. The bass line consists of chords and eighth notes.

Section B

Musical score for Section B. The piece is in 4/4 time with a key signature of one flat (Bb). The dynamics are marked *mf*. The score consists of two staves: a treble clef staff with a melody and a bass clef staff with accompaniment. The melody is marked with a first ending bracket and ends with a "D. C. al Fine" marking. The bass line consists of chords and eighth notes.

Study this *Minuet* by James Hook.

1. Identify the sections by writing letters **A** and **B**.
2. What is the form of this piece? (*Circle your answer*) **Binary** **Ternary**
3. Look at the first two lines of music. Put a check (✓) at the end of the question phrase.
4. Look at the third line of music. Circle the **repetition**.

Minuet

James Hook

The Four Periods of Music History

The history of music writing is generally divided into four basic periods. Each period has certain styles which make it unique. The four periods are:

1. The Baroque Period (1600-1750)

Keyboard music of the Baroque period was often written with each hand playing its own melody or "voice". This style of writing is called *polyphonic*. Baroque keyboard pieces were usually written in *binary* form. Composers during the Baroque period frequently wrote pieces with dance titles. One of the most popular dances was the *minuet*. The piano was not yet invented during the Baroque period. Composers wrote for keyboard instruments such as the organ, harpsichord, and clavichord.

Important Baroque composers: Johann Sebastian Bach (Germany, 1685-1750)
Georg Philipp Telemann (Germany, 1681-1767)
Jean Philippe Rameau (France, 1683-1764)

2. The Classical Period (1750-1825)

Piano music of the Classical period was often written with the right hand playing a melody and the left hand playing an accompaniment. This style of writing is called *homophonic*. Classical piano pieces were usually written in *ternary* form. Although many composers still wrote minuets during the Classical period, a new type of piece called *sonatina* became very popular. Pianos during the Classical period were called *fortepianos*. Fortepianos have a softer sound and lighter touch than modern pianos.

Important Classical composers: Joseph Haydn (Austria, 1732-1809)
Wolfgang Amadeus Mozart (Austria, 1756-1791)
Ludwig van Beethoven (Germany, 1770-1827)

3. The Romantic Period (1825-1900)

Piano music of the Romantic period was often written with long, beautiful melodies and complicated accompaniments. Romantic piano pieces frequently have descriptive titles and are called *character pieces*. The *waltz* became a popular dance which replaced the minuet. Pianos in the Romantic period developed into a larger instrument with a louder sound than the pianos of the Classical period.

Important Romantic composers: Franz Schubert (Austria, 1797-1828)
Robert Schumann (Germany, 1810-1856)
Frédéric Chopin (b. Poland 1810-France 1849)

4. The 20th Century (1900-2000)

Piano music of the 20th Century is written in many different styles. 20th century composers frequently experimented with unusual harmonies and rhythms to give their music a distinctly different sound than music of the earlier periods. In the second half of the 20th century, electric keyboards and synthesizers became an important part of creating new musical sounds. The piano remained one of the most popular of all instruments, and more people took piano lesson than ever before in history.

Important 20th Century composers: Béla Bartók (b. Hungary, 1881-d. New York 1945)
Dmitri Kabalevsky (Russia, 1904-1987)
Dmitri Shostakovich (Russia, 1906-1975)

Unit 16

Ear Training

Listen as your teacher plays one interval from each pair. Circle the one you hear.

1.

2.

3.

4.

5.

6.

Listen as your teacher plays a Major or minor 5-finger pattern. Circle the one you hear.

7.

8.

9.

10.

11.

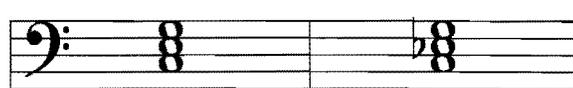
12.

Listen as your teacher plays a Major or minor triad. Circle the one you hear.

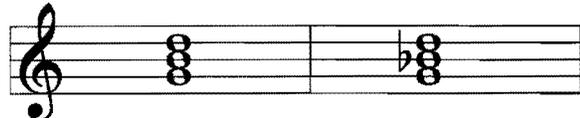
13.



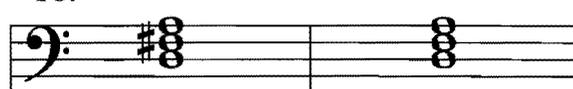
14.



15.



16.



Listen as your teacher plays one melody from each pair. Circle the one you hear.

17.

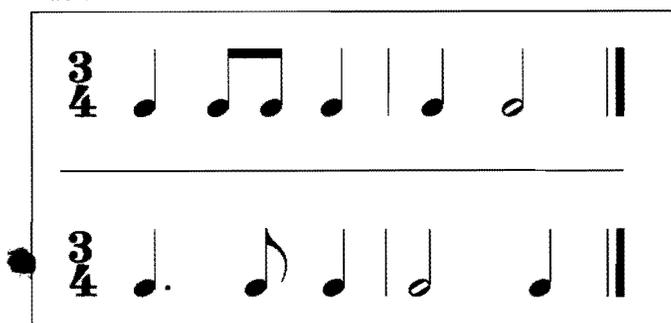


18.

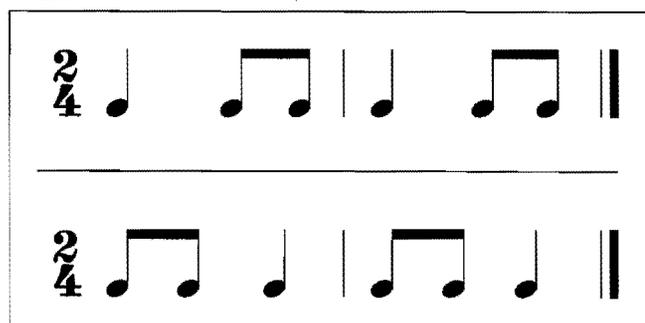


Listen as your teacher taps one rhythm from each pair. Circle the one you hear.

19.



20.



Unit 17

Sight Reading

The best way to become a good sight reader is to read new music everyday.

1. Before you sight read, look through the entire piece and observe:

- key signature
- time signature
- clef signs
- dynamics
- accidentals
- slurs, ties, staccatos, accents, etc.
- rhythmic and melodic patterns

2. Find the first note and finger number for each hand.

3. Play slowly.

- Use a metronome to keep a steady beat.
- Count one measure aloud before you begin to play.
- Continue to count aloud as you play.

4. Keep your eyes on the music.

- Avoid looking up and down from the music to your hands.
- Look ahead to see what is next.

5. Keep going, even if you make some mistakes:

- Avoid going back to fix anything.

Allegro

5

After you sight read:

1. Evaluate your playing.

- Were the notes and rhythm correct?
- Were the dynamics and articulation markings clear and distinct?
- Did the music continue to move forward as you maintained a steady beat?

2. Sight read the music again.

- Concentrate on correcting any previous mistakes.
- Set a goal for a perfect performance by the third reading.

Con moto

Musical score for "Con moto" in 2/4 time, key of B-flat major. The piece is marked *f* (forte). The right hand features a melodic line with eighth-note patterns, starting with a first fingering (1) on the first note. The left hand provides a bass line with eighth-note chords, starting with a fifth fingering (5) on the first note.

Andante

Musical score for "Andante" in 2/4 time, key of D major. The piece is marked *mf* (mezzo-forte). The right hand features a melodic line with eighth-note patterns, starting with a third fingering (3) on the first note. The left hand provides a bass line with half-note chords, starting with a fifth fingering (5) on the first note. The piece concludes with a *rit.* (ritardando) marking.

Allegretto

Musical score for "Allegretto" in 4/4 time, key of D major. The piece is marked *mf* (mezzo-forte) and *f* (forte). The right hand features a melodic line with eighth-note patterns, starting with a fifth fingering (5) on the first note. The left hand provides a bass line with half-note chords, starting with a fifth fingering (5) on the first note.

Andantino

Musical score for "Andantino" in 6/8 time, key of B-flat major. The piece is marked *p* (piano). The right hand features a melodic line with eighth-note patterns, starting with a third fingering (3) on the first note. The left hand provides a bass line with eighth-note chords, starting with a first fingering (1) on the first note.

5. Name these intervals.

6. Write **W** for whole step and **H** for half step.

7. Draw these Major and minor 5-finger pattern and triads.
Label the tonic and dominant notes with **I** and **V**.

F Major
5-finger pattern triad

A minor
5-finger pattern triad

G minor
5-finger pattern triad

D Major
5-finger pattern triad

8. This melody uses the _____ Major 5-finger pattern.

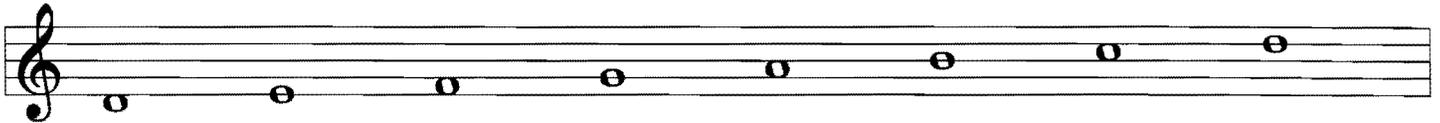
9. Transpose the melody above to the D Major 5-finger pattern.

10. Add the correct sharps or flats to form these Major scales. Circle the half steps.

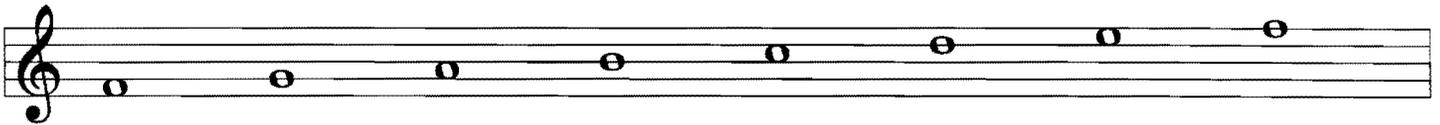
G Major



D Major



F Major



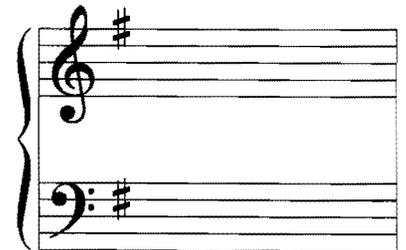
11. Name each **Major** key signature.



_____ Major



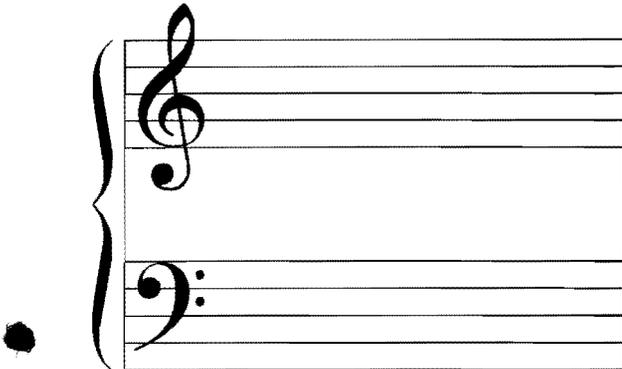
_____ Major



_____ Major

12. Draw the primary triads for these keys in both clefs.

G Major



I IV V

F Major



I IV V

13. Draw these triads in **root position**, **1st inversion**, and **2nd inversion**.

root position 1st inversion 2nd inversion

C Major

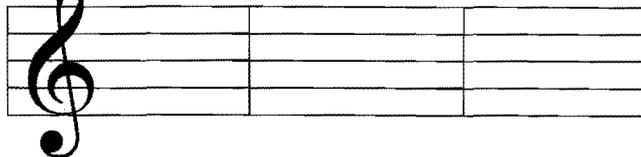


G Major

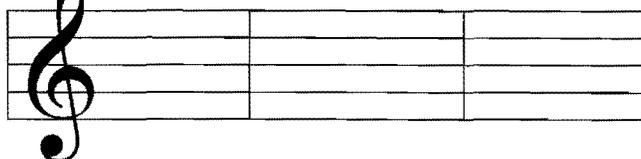


root position 1st inversion 2nd inversion

F Major



D Major



14. Draw lines to match the signs and terms.

fermata

pedal sign

very soft

accent

octave sign

very loud

staccato



pp



8va - - - -

ff

15. Write the meaning for each term.

allegro _____

moderato _____

legato _____

crescendo _____

dolce _____

andante _____

vivace _____

mezzo piano _____

ritardando _____

scherzando _____

Happy Ending

Allegro Scherzando

The musical score is for a piece titled "Happy Ending" in G major, 3/4 time, marked "Allegro Scherzando". It consists of two systems of music. The first system contains measures 1 through 4. The second system contains measures 5 through 8. Measure 5 is marked with a box containing the number 5. Dynamics include *mf*, *f*, *ff*, and *p*. Performance instructions include "D. C. al fine". Circled intervals are labeled a, b, c, and d. Fingerings 1, 2, and 3 are indicated. A rest is present in measure 6. A 5-finger pattern is shown in measure 5. Triads are present in measure 6.

16. Answer these questions about "Happy Ending".

- A. Write the meaning of **allegro** _____ **scherzando** _____
- B. What is the **key** of this piece? _____
- C. What is the **time signature** called? _____
- D. What is another way to write the time signature? _____
- E. Name the circled **intervals**. a. _____ b. _____ c. _____ d. _____
- F. Name the **rest** in measure 6. _____ How many beats will it get? _____
- G. How many **ties** are in this piece? _____
- H. Name the **5-finger pattern** in measure 5. _____
- I. Name the **triad** and its **inversion** on the first beat of measure 6. _____
- J. Name the triad on the third beat of measure 6. _____
- K. Are the triads in measure 6 **Primary Triads**? (*Circle your answer.*) YES NO
- L. What does **D. C. al fine** mean? _____
- M. Measures 5 and 6 have the same notes as measures 7 and 8. This is called:
(Circle your answer.) **Repetition** **Question and Answer Phrases**
- N. What is the form of this piece? (*Circle your answer.*) **Binary** **Ternary**

ABOUT THE AUTHORS

Keith Snell maintains an independent piano studio with students ranging from advanced high school students to typical young beginners. In the summer, Keith teaches at the Boston University Tanglewood Institute, where he is Assistant Director of the Young Artist Piano Program.

Co-author of the *Piano Town* method, Keith is also well known to piano teachers as editor of *Piano Repertoire*, the *Master Composer Library*, and producer of the recordings for each series. He has shared his insights about piano teaching in workshops and master classes throughout the United States and abroad.

Keith received Bachelor and Master of Music degrees in Piano Performance from the University of Southern California in Los Angeles, where he studied with John Perry. Significant pre-college studies include work with Boston University professor Maria Clodes. A successful performing career began for Keith after he won the Joanna Hodges International Piano Competition, which provided his London debut in 1984. He subsequently signed with Columbia Artist Management and recorded for Virgin Records.

Keith divides his residence between Reedley, California, and Bath, England.

Martha Ashleigh teaches piano, music theory, Advanced Placement Theory and composition in her private studio in California. She is a faculty member of Modesto Junior College where she teaches piano, music theory and music appreciation. Her students are consistent regional and state competition winners in both piano and composition. Martha is an active member of the Music Teachers Association of California. She has served on the Certificate of Merit Council for the MTAC since 1991 and became state coordinator for the MTAC certificate of Merit student evaluation program in 1996. Martha received her B.S. degree from the University of California, Los Angeles, and her M.A. degree in music and education with an emphasis in composition from California State University, Stanislaus.



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